



### THIS WEEK AT THE THEATRES

SALT LAKE—Wednesday, Miss Gates' concert; Saturday, matinee and night, "The Girl and the Governor." ORPHEUM—Tonight and all week, matinees daily, vaudeville. GRAND—Tonight and all week, matinees Wednesday and Saturday. LYRIC—Tonight and all week, matinees daily, Cameraphone.

When Emma Lucy Gates was returning from Europe, after a year of hard study under the musical masters of the old world, she seized upon the trip as an opportunity for complete rest, and although she made many acquaintances among the prominent people on board, among whom was Miss Islington, author of "Mrs. Wiggs of the Cabbage Patch," and other prominent professional people, no one knew of her rare ability as a musician.

It was not until the last night before reaching New York that she approached the piano. As she began the prelude to one of McDowell's matchless songs, a few curious looks were cast in her direction, but the moment her bird-like voice floated over the big saloon there was rapt attention. When the last note had died away there was a burst of hearty and spontaneous applause, and those who knew Miss Gates were besieged with questions as to who she was and from where she came. Even her intimates among the passengers had not known of her wonderful talent, but Mr. Armstrong, the famous New York art critic, had recognized her as soon as she began to sing as the girl who had sung with Florio, the violinist, at Carnegie hall, in New York, some years ago. He insisted on again conducting her to the piano, and in order to escape the flood of compliments from her fellow passengers, Miss Gates was obliged to sing again and again. Before she had finished the saloon was packed with officers and passengers, who had been attracted by her wonderful voice, and she was forced to escape to her cabin to avoid their requests that she sing again.

Miss Gates will appear with Miss Sybella Clayton at the Salt Lake theatre Sept. 2.

### PRESS AGENTS' PROMISE.

#### "The Girl and the Governor."

The Salt Lake opera company, after devoting the summer to arduous rehearsals, will offer an entirely new opera to the Salt Lake theatregoers on Saturday next, commencing with a matinee. "The Girl and the Governor," the new vehicle for the company's talents, is a Spanish opera, the scenes being laid in a Spanish garrison in South America. Don Pascal de Mesquita, the governor of La Guayra, captures an English girl and attempts to force her to marry him. In order to protect herself she pretends to be an awful shrew and frightens the occupants of the garrison half out of their wits. The girl's lover, an English officer, finds her and is himself taken prisoner. His presence has a wonderfully quieting effect on "the girl," and the governor, who thinks they have never met, appoints

him "official tamer" of the shrew. Complication follows complication, and many amusing scenes are the result. Add to this a Spanish lady in love with the governor, an Indian administering love charms, which mix up the affections of "the governor," and other characters, and the opera offers more fun than usually produced by this local company.

Mr. McClellan has perfected the sextet from "Lucia," and that glorious piece of music will be introduced in the second act. Other interpolations have been made and the music work will be exceptionally fine. The Salt Lake costume house will furnish a new set of costumes.

The cast is as follows:  
Ruth Granville, an English girl..... Hazel Taylor  
Donna Isadora, a Spanish lady..... Agatha Berkhoel  
Carita, her maid..... Edna Evans  
Don Pascal de Mesquita, governor..... John D. Spencer  
of La Guayra..... John D. Owen  
Dick Kingsley, an English officer..... George D. Pyper  
Pedrillo, lieutenant to the governor..... Fred C. Graham  
Vasculia..... Hugh W. Dougall  
Tremolo..... George W. Pyper  
Staccato..... Alex. S. Campbell  
Spanish high commissioners.....  
Tacoma, an Indian medicine man.....  
Messenger..... John D. Owen  
Chorus of thirty-five. Orchestra of fifteen. Costumes by Salt Lake costume house.

### Miss Gates' Concert.

Miss Emma Lucy Gates has prepared, with the generous assistance of her friends, a rare and beautiful evening's entertainment for Sept. 2 at the Salt Lake theatre. Each number, by both singer and pianist, is a gem, and the interest of our music-lovers is keyed to a high pitch of expectation. The program is as follows:

Overture..... Orchestra  
Waltz song..... Horace S. Ensign  
(Frahlingstimmchen-Strauss)  
Emma Lucy Gates.  
(a) Etude op. 10, No. 3..... (Chopin)  
(b) Etude op. 25, No. 9..... (Chopin)  
(c) Sallade, op. 47..... (Chopin)  
Sybella Clayton.  
English Songs:  
(a) Rose song..... (Gaynor)  
(b) Temple Bell..... (Woodward-Pinden)  
Emma Lucy Gates.  
Concerto..... (Tschalkowsky)  
Sybella Clayton.  
French character songs (after Yvette Guilbert):  
(a) Petronilla.....  
(b) "Monpere avait un Jardinier."  
Emma Lucy Gates.  
Mad scene from "Lucia" (in costume and with stage settings)  
(a) Prelude..... Orchestra  
(b) Scene and aria.....  
Emma Lucy Gates.  
Flute obligato by Mr. Willard Flashman. Director, John J. McClellan.

### The Orpheum.

This week's Orpheum bill will be a winner if advance notices received are to be relied upon. The bill is replete with sensational and musical features, there will be music, singing, dancing and physical culture, so that the most exacting tastes will be suited.

First comes a famous prima donna, Miss Helen Bertram, who is filling a



MISS HELEN BERTRAM.  
Who appears at the Orpheum this week.

special engagement over the vaudeville circuit. Miss Bertram is probably one of the most successful of American light opera queens and has created more original roles in modern operas than any other American actress. One of the latest parts with which she was identified was that of the widow in Henry W. Savage's New York production of "The Prince of Pilsen," her success not having been confined to America, as she has been signally successful in the London amusement circles. She will sing a number of delightful selections. She includes in her repertoire songs ranging from operatic classics to popular melodies.

An ambitious musical novelty act is what Mr. Fred Singer will introduce. Mr. Singer is just making his debut on the American stage, having secured remarkable triumphs in Europe with his production. A brief synopsis of his sketch follows: Amati, the famous violin maker of Cremona, in the seventeenth century, is found sitting in his workshop as the curtain rises, he has just finished making the famous Cremona violin and as he fondly contemplates his handiwork he falls into a meditative mood and expresses a desire that the future may be opened to him so that he may see what the future has in store for his master violin. In this condition of mind he becomes groggy and finally sleeps. The scene changes and in place of his workshop a gorgeously furnished drawing-room appears, and beneath a costly canopy illuminated by elaborate candelabra the famous musicians who were to astonish the world by their exquisite music appear, Paganini, Joachim, Sarasate, Kubelik, Remenyi and others of equal renown. The dream ends, the scene is changed back to the old man's workshop, he cannot realize that it has been a dream and he clasps his violin to his

breast and with the fading away of the last chords he passes away.

Entirely different will be the sketch by Walter Montague & Co., entitled "The Under Dog." This is a modern twentieth century piece that deals with life about the stock exchange. Many of the scenes are realistic and decidedly original and a love plot runs throughout the play which adds much interest.

Selections from the grand operas by the Frederica Raymond trio is what will be heard in their introducing "The Knights of Old." This trio has scored heavily throughout the entire course of their travel. They are singers and artists of the first degree and give a finished and popular performance. Miss Raymond is a prima donna soprano, Paul Fisher sings tenor and the baritone in Enrico Oromonte.

Lavine-Cimaron are next and they have a popular travesty that is both new and unique, entitled, "Imagination." This trio has been one of the biggest hits of the season. The two gentlemen in the act, Oliver Lavine and Charles H. Cimaron, are noted comedians and they are also agile and clever acrobats, while the graceful dancing of May Lavine is said to be well-nigh perfect.

Another out-of-the-ordinary turn called "Engaging a Cook" will be offered by Lewis & Green, who are as clever a team as has been on the Orpheum boards for some time. Their sketch is full of life, vivacity, action and frolic, and they occupy the stage twenty minutes, during which time there is not a dull instant. So successful has this duo been in "Engaging a Cook" that on the completion of their present western tour they leave for Europe, where they are booked for a protracted season.

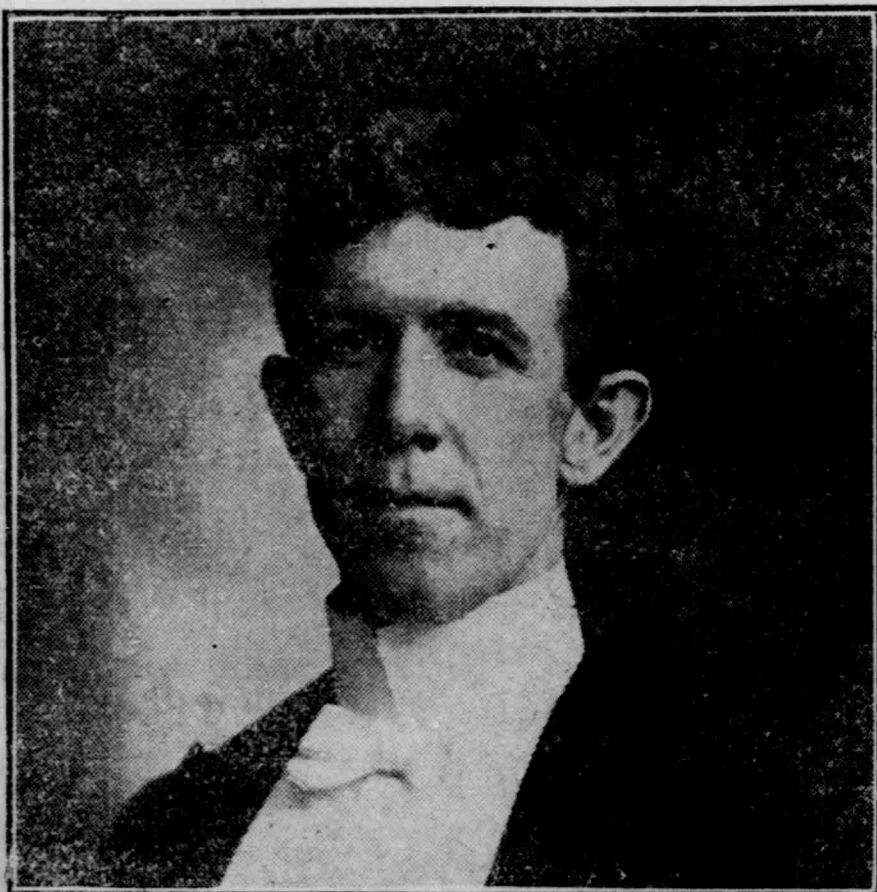
One of the features of the Orpheum orchestra work this week will be the rendition of the latest New York hit, "The Three Twins." This item is particularly interesting to Salt Lake, as the composer of "The Three Twins" is Otto Hauerbach, a Salt Lake youth. Of course, the kinodrome will supply its usual indispensable part of the program.

### "The Dairy Farm."

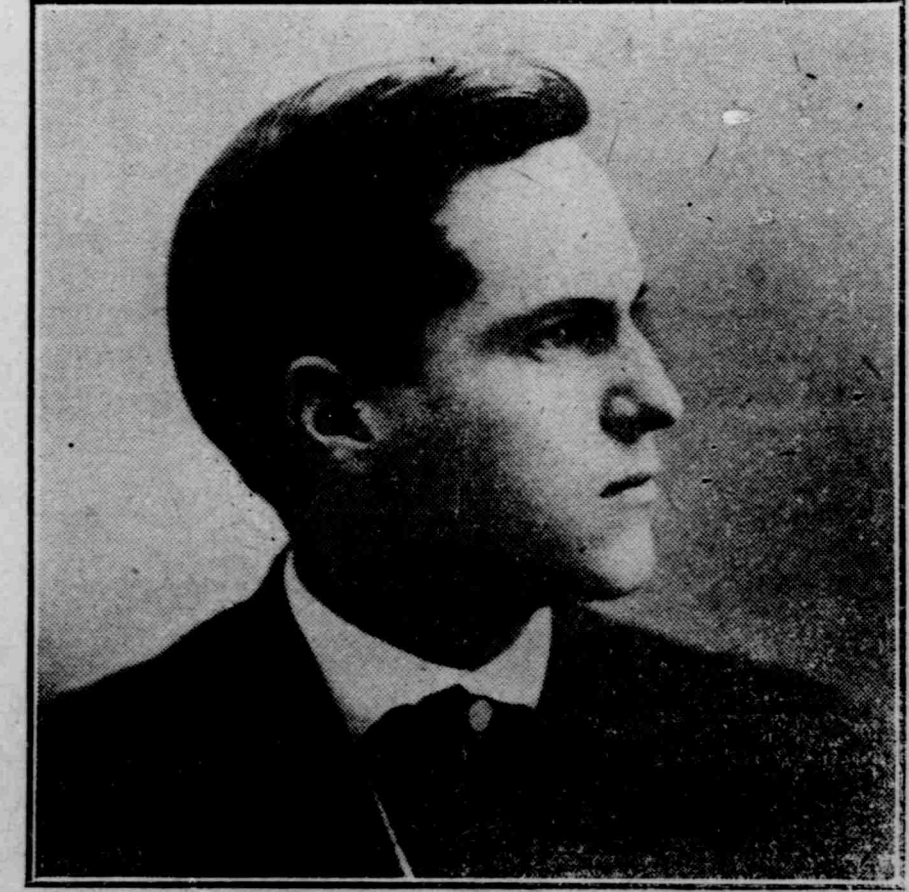
It's a story of the farm they're going to tell at the Grand this week—the story of "The Dairy Farm." Back in New York state in 1854 and 1856 there lived a quiet, well-to-do farmer known as Squire Hurley, a man generous to a fault, but impulsive. Down the road a little way lived Simon Krum, a well-to-do also, but he had made his money sending southern negroes back to their masters after their capture while the blacks were in flight to Canada. The two men were the bitterest of enemies. Perhaps to Cupid's door should be laid the responsibility for this story of rural life in New York in the early '50s—for the little fellow with his famed perversity proceeded with the same arrow at the hearts of Simon Krum's niece and Squire Hurley's nephew, and the young folks were married. Through four acts of "The Dairy Farm" goes the story of Simon Krum's attempt to down his rival townsman, Squire Hurley, purely through jealousy of his popularity. One by one the squire's means fall from him until he is stripped of all but the dairy farm, with Krum's menacing fingers drawing closer to the coveted old homestead. Nathan Newkirk and his bride had years before left the state. Newkirk returns in time to save the old farm from the clutches of Krum. A few days later Krum is found dead, and suspicion points to Hurley's



MISS VIRGINIA KEATING,  
in "The Dairy Farm," at the Grand.



Alex. S. Campbell and George D. Pyper, who play Spanish commissioners in "The Girl and the Governor."



nephew. The rest of the play concerns itself with clearing Newkirk from this suspicion resting on the dairy farm to Squire Hurley, and to consummating a happy ending of the entire story.

The company is cast for the piece as follows:

Squire Hurley, Frederick Allen; Nathan Newkirk, William Jesse; Simon Krum, Luke Cosgrove; Elias Fleugh, John Dvorak; Joel Whitbeck, Harry Hayden; Jehu Sparmet, Francis Pierlot; Deacon Shears, Allen Mathes; Bob, Frederick Reynolds; deputy sheriff, Harrison Blake; Amos, George Leck; Arminta Whitbeck, Miss Clara Dalton; Lucy, Miss Virginia Keating; Mrs. Newkirk, Miss Freda Slemmons; Mrs. Shears, Miss Margaret Heath; Hannah Lize, Miss Bertha Hart; Eunice Jane Perkins, Miss Helene Carrai; Old Mary, Miss Agnes Loftus.

### The Cameraphone.

With the assurance of long-continued success, the Cameraphone company is sending better attractions to the New Lyric each week, and the popular favor with which the talking pictures has met is growing every day. During June, July and August, for instance, the New Lyric has a record of over 70,000 paid admissions, and considering that the playhouse gets two prices for its seats, this record is more astonishing. In the latter part of the present month the attendance has been better than ever, and Manager Clark expects it to grow until new records for attendance are established during the fall and winter. The success of the cameraphone is not due alone to that marvelous machine which portrays life and action and sound so perfectly, but to the fact that the New Lyric has bounded from a middle class playhouse into the first rank of the town. The place is clean and thoroughly up-to-date. A big orchestra and a large corps of expert mechanics are retained at a heavy expense and everything is done for the comfort of the patrons, as well as to insure the best class of patronage.

The bill this week contains selections from the Colonial quartet, a comedy by the "Quarrelsome Servants," Baby Bunting, Darktown Sketches, Dancehall Scenes and two very excellent songs by the Tway quartet. In addition to this program of variety and merit, there are a number of straight moving pictures. The program was changed yesterday, and will be given each afternoon and evening throughout the week.

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Afternoon, 2:30 to 4:30; evenings, 7:30 to 11:00. Continuous, 30c; evenings, 10c and 25c. Children half price.

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John J. McClellan, director; John D. Spencer, stage manager; George D. Pyper, manager; Edward P. Kimball, assistant director.

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